

artmilk

mentoring art tours workshops

artmilk-newsletter

www.artmilk.com.au

info@artmilk.com.au

no 8. june 06

inspiring supporting advocating and promoting artists artmaking and creativity

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Hi Everyone,

Please enjoy perusing this new bigger, much bigger, juicier, info-rich packed newsletter. It is the heartbeat of artmilk and this edition brings you announcements, tips, new skills to consider, articles written by your peers plus lots more. Scroll down to see this extraordinary library of inspiration and pick up ideas that you can use in your own practice, doing so will subsequently magnify your skills and your creative inspiration. Please keep me posted re all your news, as I am always interested in hearing about your successes and endeavors and just basically what you are up to. If there are particular areas of interest that you would like included in this newsletter, same goes, please just drop me a line...So enjoy, remember to be wildly wildly daring and creative whatever you think and do let alone paint, write, draw, sew, stick, rip, tear, photograph, sew or sculpt...

Hugs to all Majena Mafe



helpful info: Info for new subscribers about artmilk and Majena.

Artmilk is an innovative art program and portfolio of services for creative artists and writers, indeed anyone interested in supporting their creative development. It includes mentoring, workshops and classes, art tours. It supports encourages and builds arts communities

Majena Mafe (BA V Art Hon. MFA V Art.) -visual artist, and performer, poet and writer, art and writing teacher, art-therapist, mentor, career coach and artists advocate- is a gal with a broad area of interests that circle round creativity, passion and wonder and the founder of artmilk.

... a quote I heard years ago by 'Einstein's ... 'if you can't stand and look out in wonder, than you're as good as dead...' has been my personal inspiration, getting me motivated to do all sorts of things in pursuit of that delight in my own life and instigating it in others! In my own life I work with text, voice and image and I have been exhibiting and performing both nationally and internationally for the past twenty five years.

In my spare time I created and now run **artmilk** a program that works with a wide range of people working to develop their creative potential. Through artmilk now and my teaching I have worked with thousands of artists and creative individuals helping them find their way. I travel nationally and internationally, mentoring, teaching and giving workshops on a wide range of art and creativity related areas. My passion is the wonder found in creativity. I help people take control of their creative lives and their art careers, showing them how to survive and prosper'.

inspiring quotes:

"To create one's own world in any of the arts takes courage." Georgia O'Keeffe

"I've been absolutely terrified every moment of my life -- and I've never let it keep me from doing a single thing I wanted to do." Georgia O'Keeffe

"marks on paper are free-free speech-press-pictures all go together I suppose"
Georgia O'Keeffe

"I found I could say things with color and shapes that I couldn't say any other way - things I had no words for." Georgia O'Keeffe

Before embarking on his life as an artist, Vincent van Gough wrote of his yearning to be creative, which caused him to feel like "the man . . . whose heart is imprisoned in something. Because he hasn't got what he needs to be creative . . . Such a man often doesn't know what he might do, but he feels instinctively: yet I am good for something, yet I am aware of some reason for existing! . . . something is alive in me: what can it be!..."

Quoted in BREWSTER GHISWILIN ed. The Creative Process

news:
announcements, exhibitions, grants etc:

Bargain Discount

Cost of an hour long mentoring session, dealing with developing your practice, uncovering blocks, dealing with technical issues and lots more...discounted to just \$50 a session for June and July. Just mention this add when you ring 33531741 or email me at info@artmilk.com.au Maybe its time for an art inspiration top up?

***I'm looking for a sassy name for artmilks newsletter...**

The winner receives a free hour long mentoring session. This newsletter needs a good juicy name, a name that inspires and is fun and fabulous, a name that explains how good being involved in the arts is, and how exciting our news is, a name that says it all. So why not give it a burl, and send your ideas into artmilk, info@artmilk.com.au. The list of names will be published next month. Already we have... 'jugs for art', which, while it is continuing on with the artmilk theme of milk, and nurturing, I somehow don't think is quite right!

Artworkers Award 2006 is back!!

It's back! Entries are now open for the 2006 Artworkers Award. Open to Queensland artists practicing in all media. Entries close Monday 28 August. Entry forms and terms & conditions can be downloaded from www.artworkers.org. Enquiries ph: 07 3215 0850 or 1300 780 291 (if outside Brisbane).

artmilk is about to start offering...'mentoring by phone consultations for artists and writers'

This is an extension and expansion of artmilks services and will be available in a few weeks time. People interested in mentoring or other aspects of art making or creative career development can receive professional advice, feedback and in depth consultations via the phone with back up via email and the mail. More on this service coming soon...but if you are interested please drop me a line, info@artmilk.com.au

EXHIBITIONS

Great show! Susan Ihamo's new exhibition called ... art of exploration

Opens on the 16 June between 6-9 closing 8 July
at Doggett St Studio
85 Doggett St Newstead

type in www.susanlhamo to see Susan's fabulous work or visit the exhibition online at exhibition@www.doggett.com.au

WORKSHOPS

Sharon Lees Workshops at Rustyroo

Sculptural Ikebana from & in the Landscape 5 – 7 August
By Lily Karmatz

Words with Colour
By Wendy Morgan 19 - 21 August

To book, contact Sharon lee at Lees.art@optusnet.com.au and or see her web site for great pictures of past workshops www.rustyroo.com

artmilk workshops and classes:

icon workshop:

Introduction to Icon Painting Workshop 21-22 June 2006

Using the traditional skills and materials of egg-tempera, gold-leaf and plaster panels

Icon paintings are beautiful objects, full of light and exquisite colour. While making them is a very ancient art dating back to the 9th century, the techniques, using original recipes and pigments, are very easy to learn. In this workshop an instruction will be given to everything you need to know to create your own icons.

Focus will be on learning the necessary techniques, how to model form, use the paint, colour mixing and applying gold leaf. Your icons will be created on plaster panels that you can carve or embellish to echo the texture of the oldest icons. Both traditional icons and contemporary ones can be used as models for your own original work. No previous painting experience necessary...no really!!

Cost of **\$290** (includes some materials and gold leaf for one panel)

To book a place in this workshop or for further information please contact majena on 33531741 or email her at info@artmilk.com.au

portfolio and professional development workshop:

How to create artist's statements, CV's, gallery contracts and negotiations, folio presentation, photographing work and setting career goals 15-16 July 2006

This workshop provides a frame for the development of both a folio and a professional art practice. It covers a wide range of subjects important to visual artist's considering professional practice. It will assist you in examining the nature and dynamics of the local and national visual arts sector, and assist you in placing yourself within it. Key organizations and players, recent research into the sector, new government policies, the relationship between art and the marketplace, the intersection of art and the law, and new employment opportunities for artists will be discussed. This will be paired with a development of aesthetic readings of art in general and individual artists work in particular. Digital folios and photography will. This workshop is suitable for emerging artists preparing a folio for galleries and those wishing to enter tertiary studies in Visual Arts, Fashion or Design. Cost **290.00**

next semesters classes taking bookings now changed to WEDNESDAY BY POPULAR DEMAND!

advanced studio classes 12 july-30 august wednesday mornings 9.30-12.30

These ongoing classes offer emerging artists feedback, support, inspiration and information about their own and others contemporary art practice with an emphasis on professional development. Learn how to develop a strong body of work, overcome

hurdles in your practice, learn to research, understand contemporary issues, develop promotional material, CV's, artists statements, an artist's folio, etc. and learn how to discuss artwork in a fun and supportive studio environment. Costs **330.00**. To book or make enquiries please contact majena on 33531741 or email info@artmilk.com.au for information and bookings.

personal experience:

This is the first in a series of accounts by artists who have used artmilks support to strengthen their visual arts or writing practices and to begin their careers. Here talking about the journey overall is Debra Peisley

Dear Jena, I have been dwelling a lot on what your expert tuition has given me over the last few years and decided to write to you about it...because just to say thank you and leave it at that would not be sufficient.

(At one stage)...I was very close to giving it (art) all away. There were a lot of demands placed on me and very little time and I was feeling very flat...and I was lost as to how to proceed.

But then by chance I found a class you were teaching and I began to see new possibilities for me and art. At first it was rather difficult, with your advice I had to un-learn a lot of stuff and learn other things. Then I had to find a new thread, and I found it in the things that I was passionate about. I learnt to foster and enjoy those things and what I was doing. It was a matter of finding my passion and my inspiration (which was rocks and fields of rock walls) and I had to paint it/them and let other people see what I loved. This of course, didn't please everyone (my sister-in-law is still waiting for a purple painting with frangipanis). But this process that you showed and taught me encouraged me do some serious thinking and to go back to my very early work and look for, and find, the common thread that permeated work from when I was 16 years old or even earlier.

So the work began...The next year, or two, was even harder: while keeping on painting I had to learn to write it all down, all my ideas, in the form of Artist Statements and then create my artists CV's, I had to learn to call myself an artist in public, and learn to speak up in public and articulate what the hell my work was on about. I had to learn to deal with people who would tactfully say the new work was "nice" but when was I going to paint like I used to, to which my answer was "never!", and I had to let people view my work, and for me that was probably one of the hardest hurdles to jump.

With your encouragement, I participated in my first group exhibition with other artists I admired, and for me to do that was Everest. I even sold work!! It was amazing.

It is only now that I feel more comfortable with all of the above. You have helped me to gain the confidence to do all of this. I still waiver a bit every now and again but I get back up and dust myself off and go forward again.

There were many speed bumps along the way (a lot I put there to try and trip myself up on because if you fail enough, or it just becomes too hard to try, then you simply stop – and that's a very easy way out). My first rejection (from "The Alice art Prize") was a little hard to swallow at first but with your help I got over this. My god, I would never have had

the audacity to send a painting to the Wynne Prize – I knew in my heart that I probably wouldn't get in but I tried it and was in good company with my rejection. Third time lucky and I was happy to get into "The Churchie" and I let people see my work. Where was I a year and a bit ago? I was working on my own in a vacuum, without the confidence to even let my friends see my work.

Now I can fill out applications, write submissions, and send them in with my CV and Artist Statement, complete and with CD's of my work that I have photographed and that I have photoshopped. I even have a stake in an artist blog and when I return from my sojourn to the United States I intend to approach some local and interstate galleries – hell, I may even approach some in the States while I am there! And instead of closing my arts practice down while I am away, I have developed some very active strategies to keep working that will enable me to have a ton of work completed and much to go on with on my return. All this from you and the other members of my class – did I mention them? Another important issue really, and that is connecting with others of "like" minds. It is amazing that all the people I have met in the last couple of years share the same passion but no two work either in the same manner, media, technique or subject matter. We share so much but look at everything so differently – it is refreshing and energizing and most of all nurturing and supportive. I would not have gotten by without these fabulous individuals that I would not have met with out you. So there! The ring is complete. It has all started with you and ends with you.

I will continue to paint and battle with my work, and they will be strong from my spine, and they will breathe.

Debra Peisley
ARTIST

**note: I welcome other personal stories about art making and how it affects your life...
please send in your thoughts and ideas to info@artmilk.com.au**

**today's feature article on developing creative practice:
Developing a Creative Practice...No 1 ingredient YOUR passion!**

If you follow your bliss, you put yourself on a kind of track, which has been there all the while, waiting for you, and the life that you ought to be living is the one you are living...

Joseph Campbell

Last month I included in the newsletter a list of themes that I called Foundations of an Arts Practice. I have found these themes vital for artists to address in setting up their art practice and or careers in any serious way. Ignore them and they come up again and again as problems if they are not sorted out, early on or as soon as they are spotted. The first point on the list was to find out what you as an individual, not your mother, husband teacher or next door neighbor, but YOU, what are you interested in. What you are most passionate about, what delights you or what obsesses you, and or what do you feel most strongly about.

The number of times I get a blank stare when I ask someone this question is amazing, but I've gotten used to it and it does makes sense! It is not the sort of question asked at

parties, or talked about over dinner with our friends and partners, let alone over the back fence with the neighbor. But it is never the less THE most important question to ask yourself when you are starting out if you want to go far.

Most people often mistakenly think of 'art medium' when they want start a creative life ...watercolor, oils etc and this in part is fueled by the mystique around 'oil painting' or 'bronzes' etc; this path at some point though will become a dead end, if that's where an artist 'only' explores...at the very least, even if you can manage the push through the mumbo jumbo and the tradition of the medium, it is too slow a path to take.

Throughout history the model for training to become an artist was very different than this approach I am advocating. In the academies of the 1800's art was taught through medium, apprentice artists, men only, would work under a master /teacher for a looong time some for ten, or fifteen years. They would learn to paint or sculpt like their 'master' and then that skill was a measure of their graduation to 'artist' status. But it created second hand effects and these artists eventually emerging from their apprenticeship would still have to discover their own voice often on their own, and this was difficult. Many of the artists who we hold in high regard and whom we think of as the masters of modern art bunked this system early on, seeing its pitfalls and broke from their teachers and the academy. By abandoning these artificial links to the past rather than the rich and turbulent present or the potential future for art and artists, modern artists felt held back, when they wanted to go forward.

When you enter the realm of art the medium is just one of the tools at your disposal. If you don't know what you want to say with it, and once you learn the 100 techniques or so ... you are lost... you might as well be still at the beginning but now you will feel more frustrated than ever. An example is the person at an oil painting or water colour class learning painstakingly often for years (or worse for a lifetime) how to paint, draw etc exactly like their teacher. Those teachers might even scare the beginner by saying... 'This is the right and the only way to paint...' If one looks around it is obvious this is not true or good advice for a student of the arts, that are an ever growing changing ground of richness and diversity.

So, a different path, one that gives quicker more exacting results is through your personal interests and passion... Joseph Campbell's famous quote 'follow your passion' is now seen as the best frame artists train under. It has to be passion for some reason just liking seascapes a bit doesn't last the hurdles and effort involved in creating a successful and rewarding (yes for you!) arts practice

Artists that you admire and whose work has a clear sense of being from one individual have all done this. Van Gough's work is full of his love for sunshine and nature, and of land made fertile by human hands. He had a spiritual frame for holding this aspect of the world as most wonderful to him. Brett Whitely... bums! and breasts! naked women!!...lets face it, that and art were what he loved, so his work is full of both luscious women and the art influences he felt were fabulous, Asian art, van Gough's colour and brushstrokes oh and the harbor... Someone more contemporary now Rosalie Gascoigne, loved the region she lived in the things she saw on her many car trip around the Lake George area and the road signage and lake debris that she encountered daily. How about Cy Twombly? ...loves hand scrawled text, Greek myths, old surfaces...; The painter Terry Winters, the structures of things flattened onto a surface... Louise Bourgeois telling the story of her emotional life as half formed objects ...and Rembrandt, his love of Saskia and his deep sympathy for the human condition. Try this out on artists you like.

When you think about it there is no highly respected art that doesn't contain the thread of the artist themselves in it. It's about expression!!

So how do you find out what to express, what this elusive important element is for yourself? Well it's simple. You need to do look at what you like, what attracts you, what delights and excites you... you need to explore this part of yourself by reading, looking at art, going to movies, having conversations with other artists exploring, searching out the juicy stuff. This is research...very serious but fun and juicy research. What you find should excite you in a BIG way, otherwise it's not for you, no matter how much you think you should like it.

Once I was teaching art on a cattle station out west with a group of artists, it was with the flying art school, and everybody was painting the land by their own choice. I had advised them to paint what ever they wanted. One woman was painting a picture of the darkest driest ugliest land you could imagine while peering steadily at the then green fields around her. And the other people in class that day were uncomfortable with her not painting the sky blue for instance (which it was that day). But when I spoke to her, it dawned that she hated the land, and she hated landscape painting but that was the only model she had had for art. So after a bit of a talk where a few 'rules' and 'old ideas' were unpicked and eventually thrown out she went on to paint with her awareness affirmed and she began to see value in her own particular view and that it was her passion. She went on to become a brilliant abstract painter, describing the harshness and cruelty that she herself experienced as one of the aspects of the land on which she lived and worked.

Back to our passion...You should collect the things you like as well, images (colour photocopies are the artists friend), art books on your favorite artists... postcards, things! objects, information, ideas about your theme from science, or spiritual frames of reference, philosophy, art history, contemporary culture, (a nude today is not seen the same way as a nude in the 1700s). List the names of other artists that work with this theme and how they are focused on them? This information/research starts creating the path of your arts practice the way to learn the things you need to say the things you understand as important. How do they express how they feel about the subject? More of this next newsletter... but write it down start a journal add things to it... lots of things. If you don't feed the creative imagination it won't give you anything back in return. See the tips below...

But one last important point. Don't censor anything... if you like brown jugs ok, pink poodles, the colour blue, Asian fables, the pattern of Christmas paper, rude jokes (something I'm working on at the moment), cartoon characters, stitching, the domestic sphere, rocks, science, 50's glamour, patterning and women's traditional work, even naked women. It's all OK...more than that, it's fascinating and fabulous. And, there is enough room in the world and the art world for your all your differences and 'passion', I promise you. Just go for it. Georgia O'Keeffe the American painter of large flowers, said something into the effect...I can't as a woman do what I want, I can't say or go where I want so I damn well paint what I want... (Paraphrased quote)

Next month what to do with it all...
Majena Mafe 2006

art/creativity tips:

1. Look at art, all art, any art, art in galleries, museums, in books, on postcards in children's drawings. Do It!!

2. Listen to music. All sorts.

3. Brainstorm. By yourself or with a friend or (hint hint mentor). If properly carried out, brainstorming can help you not only come up with sacks full of new ideas, but can help you decide which is best line to follow.

4. Always carry a small notebook around with you. That way, if you are struck by an idea, you can quickly note it down.

5. If you're stuck open a dictionary, randomly select a word and then try to formulate ideas incorporating this word. You'd be surprised how well this works. The concept is based on a simple but little known truth: a feeling of too much freedom inhibits creativity. There are nothing like restrictions to get you thinking.

6. Define your area of interest, your passion, your problem, or creative block. Grab a sheet of paper, electronic notebook, computer or whatever you use to make notes, and define your problem in detail. You'll probably find ideas positively spewing out once you've done this.

7. If you can't think, paint, create go for a walk. A change of atmosphere is good for you and gentle exercise helps shake up the brain cells. Swimming and or anything using the rhythm of the body moving is especially good.

8. Don't watch TV. Experiments show that watching TV causes your brain to slowly trickle out your ears and/or nose. It's not pretty, but it happens.

9. Don't do drugs. People on drugs think they are creative. To everyone else, they seem like people on drugs.

10. Read as much as you can about everything possible. Books exercise your brain, provide inspiration and fill you with information that allows you to make creative connections easily.

11. Exercise your brain. Brains, like bodies, need exercise to keep fit. If you don't exercise your brain, it will get flabby and useless. Exercise your brain by reading a lot (see above), and talking to clever creative people.

12. Have more fun...play alot!!

great artists organizations:

NAVA National Association for the Visual Arts...a fabulous arts organization... wonderful information, publications and assistance to artists who need legal advice. Worth joining. <http://www.visualarts.net.au>

mentoring: artmilk mentoring for individual artists...

discount prices apply june - july

artmilk mentoring is a unique service that assists artists to focus and develop their creative practices, solve problems they might be having both technical or conceptual, prepare portfolios, artist statements and other support material, supports in the process of obtaining gallery representation, applying for grants and scholarships, working with dealers and developing short and long term artistic goals. Mentoring for artists is a very efficient tool for those seeking professional creative development and launching rich artistic careers. In my work as an artist mentor and advocate...

I endeavor to share the secrets and reveal the sources that can lead to success in the complicated and often political art world.
Teach you how to set up a strong arts practice
Teach you how to research your areas of interest
Help you find out what sort of artist you are and where you fit in terms of contemporary galleries etc
Prepare professional presentational material, artist's CV, artist statements and folios
Establishing relationships with dealers
Guide you through the process of seeking and obtaining gallery representation
Price art work
Discuss how to deal with art prizes and local shows, focusing on which ones important and valuable for your career
Show you how negotiate with dealers to your advantage
Attract media and public attention
Build immunity to rejection
Learn internet and computer strategies
Apply for grants and fellowships – understand the facts and fictions
Apply for tertiary studies here and overseas
Sell from your studio creating exhibition opportunities
Generate Income while waiting for the big break...
Curate shows
Network with other like minded artists
Attract corporate and public-art programs
Deal with the hard stuff: blocks, self doubt and creative challenges, paranoia competition and rejection
But most of all, be guided in how to access your creative potential and develop your personal creative vision and professional arts practice

You can find out more about artmilk mentoring by phoning Majena Mafe on 33531741 or email info@artmilk.com.au or visit the website www.artmilk.com.au for more information

great web sites:

Artnews is a non-profit online international artist's network. It is a platform for art professionals to explore, publish and exchange information on contemporary art. Artists web sites available...

<http://www.artnews.info/index.php>

Art info for galleries within Australia

<http://www.art.net.au/galleries.asp?inType=Gallery>

Australian Woman's Art Register -great register for Australian women artists

<http://www.yarranet.net.au/~womar/links.htm>

Nation Museum of Women in the arts- heaps of great artist sites and info
<http://www.nmwa.org/>

Australian Commercial Galleries- good for planning your career
<http://www.acga.com.au/>

artists on the web:

Tony Oursler fabulous instillation artist uses video and voice...
<http://www.tonyoursler.com/>

Annette Messenger, but also links to lots of other woman sculptures
<http://www.oneroom.org/sculptors/messenger.html>

books: some great titles for your art library...

Berger John	<i>Another Way of Telling</i>
Berger John	<i>Ways of Seeing</i>
Read Herbert	<i>The Meaning Of Art</i>
Kandinsky	<i>The Spiritual in Art</i>
Kandinsky	<i>Point and Line to Plane</i>
Arnheim Rudolf	<i>Art and Visual Perception</i>
London Peter	<i>No More Second Hand Art</i>
Mayer Ralph	<i>The Artist's Handbook of Materials and Techniques</i>

If you or a friend would like to be added to this monthly newsletter list just drop me a line and I'll put up on...
or to send in your feedback or ideas... (all of it, really really welcomed and appreciated)
or if you wish to unsubscribe...
contact Majena Mafe on (07) 33531741, or email: info@artmilk.com.au

for heaps of further information www.artmilk.com.au is the place to go...